

A Budget of Stories About Musical Artists—Essipoff in the Role of Delilah—How Mme. Strauss Was Cured of a Cold—Sophie Menter and Her Cats.

All Boston knows the story of how Dr. Pachmann once persuaded the librarian of the Boston Symphony Orchestra to put the music of a concerto on the pianoforte rack upside down, so that he might be able to amuse the audience with some of his monkey-shines. It seems that Liszt sometimes did a similar thing, but not for the purpose of creating a laugh. Felix Mottl asked Gutmann to introduce him to Liszt. Gutmann consented to do so and suggested that Mottl bring some music to show the good natured master. Mottl brought his song "Unter den Linden," and was about to sit down at the pianoforte to play it when Liszt took it out of his hands, glanced over it, and, putting it on the desk upside down, played it perfectly. Gutmann comments that Liszt had often done the same thing in his presence with orchestral scores.

Gutmann has a story which sounds like a variation of one told at the time of Strauss's visit to Boston. At luncheon in the Tavern Club there he is said to have remarked to Charles Martin Loeffler that the descriptive capacity of music would yet be developed to such a degree that it would be possible to delineate a fork so accurately that the listener in the audience room would recognize it. Gutmann says that after a performance of the "Sinfonja Domestica" Strauss declared that the expression of external incident marked the highest triumph of musical technique. He then put down upon the table a knife and fork in such a manner that a gentle, clashing noise was heard and said: "To reproduce a little noise like that so that there will be no doubt in the mind of the hearer as to what made it requires great artistic technique. I'd like to carry it that far."

Musicians who will take part in the Granados benefit at the Metropolitan Opera House to-night; top, left, Ignace Paderewski; centre, Mme. Barrientos; right, Frita Kreisler; bottom, left, Pablo Casals; right, Enrique Granados and his wife, who lost their lives on the Sussex; bottom, centre, Oscar Seagle in concert at Maxine Elliott's Theatre Friday.

On the afternoon of May 15, at 4:30 o'clock, there will be a departmental service in memory of the members of the New York police force who have died during last year. This service will be held in the Metropolitan Opera House and will be in the nature of a musical programme, in which the band and the Police Glee Club of one hundred voices will take part. It will be the first appearance of this police chorus, which has been working this winter under the direction of C. L. Stafford, organist of St. George's Church.

Wasted Energies at a Gigantic Festival in Newark—A Slaughter of Musical Innocents—The Ambitious Efforts of Three Composers Nullified.

Lucile Laurence, American soprano, will make her first important appearance in America when she sings on the afternoon of June 4 at Brush Stadium, Polo Grounds, in Verdi's Requiem. Giovanni Zenatello, Maria Gay and Leon Rothier are the other soloists engaged for this undertaking, and a chorus of 1,200 will sing the choral numbers. An orchestra of 120 with the New York Philharmonic serving as a nucleus, will take part. Louis Koennmeyer, conductor of the New York Oratorio Society, the Mendelssohn Glee Club and the Beethoven Society, will have charge of the production, which is being offered by the National Open-Air Festival Society, an organization which is planning a series of musical events of an unusual nature.

Organ prelude, C minor	by Ledford	Back
Processional, Solemn March		Chancel
Of us, sweetest of Seigneur Sweetling		
(Motet for six voices)			
Adoramus te, Maria		Palestrina
(Motet and doxology for double chorus)			
O Filli of Fille		Liost
(Easter hymn for women's voices)			
Vom Himmel hoch da kommt' ich her		Karg Elert
(Chorus for soprano, alto, solo violin and organ)			
Offertory: Arioso for Violon		Back
Blessing: Glory and Wisdom		Back
(Anthem for double chorus)			
City of Right Renown		Horatio Parker
Chorus from "Herr Norstein"		
Here Ye Awhile		Back
(Double chorus from the "St. Matthew Passion")			

Sophie Menter, a real "favorite pupil" of Liszt, had a warmer place in her heart for her cats than for her daughter. In her castle in Tyrol, purchased with a fortune in cash given to her by Baron Stieglitz, a Russian Cossack, Menter kept thirteen cats who were ruled over by a tomtcat, who was Madame's travelling companion and guardian of the jewels with which Tom's head had bedecked her. This Tom,	Organ, Solo, C minor Bach Provincial, Solos, March, C. W. Lechère Chancel Or. and. Solo, Marche for Seigneur Savelin Adornatus Ten. (Solo for six voices) Palestrina O Full. Solo, and. Solo, for double chorus Liszt V. and. Solo, Solo, for women's voices Large Ertel (Chorus for soprano solo, chorus, solo violin and organ) Offertory, Arles, Or. and. Solo Evening, Solo, Or. and. Solo City of Hild. (Anthem for double chorus) Hore Yot. (Chorus from "Hors Norvins") Bach Double chorus from the "St. Matthew Passion."
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